

is a Los Angeles composer, artist and builder. He was a founder of the group the Doo-Dooettes, as well as a record company, the Los Angeles Music Society; he is currently a LACE Performance Committee. In 1975, he and Otis/Parsons Art Institute, studying video. Recchion's music and in 1975, he has been performed and exhibited in the U.S., Europe and Japan. He has performed with Bpeople, Stillife, Sonic Youth, Z'ev, Carl Stone and has appeared in a number of independent local anthologies.

Reed developed an interest in improvisation and began improvisational music out of this period came the scores for *LA Nickel* (now in the Museum of Modern Art's permanent collection) and *Auto-Portrait*. A.F.I.'s contribution to the Olympia. After these projects, he began to use keyboards, home-made records and radio as materials for his music. His instruments include the un-bar, Strungaphone and Mock combinations" are based on imitations of existing materials, such as a tape by Esquivel, the Carpenters, Cream and the Beatles. His videotape *Drums by Magic* was shown at New Music Philadelphia 1985, and at New Music America.

Reed is a film director, writer and performer with an interest in intercultural communication. About his school career he was active in professional theater groups. At Yale he studied French, specializing in French literature. Subsequently, in the Peace Corps, he was theater director for the Costa Rican and University theaters. In 1971 Reed received his M.F.A. from the San Francisco Art Institute. The same year he worked for Cal State and was developing and teaching a bilingual Spanish and English language and

Reed became interested in intercultural communication and began an intensive study of Balinese mask and puppet theater. This led to the formation of an ongoing theater group which for many years has brought the Balinese theater to university campuses in the U.S. Recently he has presented a production of *The Tempest* as a shadow play, to the Balinese. In 1976 he was commissioned by the Balinese, Singapore, to translate a Balinese play performance for a forthcoming book at the Balinese Hall of Justice.

Reed has had producing, writing and directing responsibilities for film projects in Colombia, the U.S., Taiwan and India. For New Music America '85, he has been the puppetry for Peter Garland's musical *The Conquest of Mexico*, with music by Alice Farley.

Repercussion Unit

The Los Angeles ensemble Repercussion Unit was founded in 1976 by CalArts faculty and alumni who came together to play their own music. The ensemble is predominantly percussion, but also includes electronic and other sources, as well as inflatable sculptures and multi-media. The Unit has performed and given concerts at numerous locations, including pro-

grams sponsored by the Los Angeles Philharmonic and Young Audiences, Inc.; their music has also been broadcast nationwide. The Unit has collaborated in concert and on record with such artists as Harold Budd, David Rosenboom, and National Ladies Fiddling Champion Carol Ann Wheeler.

The Repercussion Unit includes founding members John Bergamo, Jim Hildebrandt, Gregg Johnson, Ed Mann, Lucky Mosko, and Larry Stein, who are sometimes joined by other performers. Michael Marks is the Unit's visual artist, and creates the effects and inflatable sculptures for their multi-media performances. The group's repertoire includes works by members Bergamo, Johnson, Mann and Stein, as well as composers Cage, Harrison and Varèse; they also perform an unexpected version of Bach's *O Ewigkeit du Donnerwort*.

The Repercussion Unit: "Beginning with the creation of cartoon music for the 1990's, the Unit is expanding its scope to include easy listening favorites for the year 2003."

The Residents

The Residents are a set of (possibly) four San Francisco composing, performing and recording artists. This secretive but highly successful group was formed in San Francisco in the 1960s. The Residents first formed their own record company, and in 1972 began work on a full-length video musical, *Vileness Fats*. As the going got rough, friends operating as the Cryptic Corporation took over the business aspect; soon, its subsidiary Ralph Records became a respected member of the recording industry. In 1982, the Residents felt the need to employ visual arts to create a massive multi-year project. Thus was born the *Mole* period (1982-84), conceived to stimulate activity in music, theater, literature, painting, sculpture, dance, film and computer programming.

For New Music America, the Residents will present an exhibition of sets from their recent tour. Recordings of *The Big Bubble* (1985, part four of *The Mole Trilogy*) and a tape of the live *Mole Show* (1984) will be premiered at this exhibition.

The Residents (reprinted from *The Complete Residents Handbook*): "Even people who don't like the Residents/agree that they make original interesting music/Like a lot of people make interesting rock/or pop/or jazz and/a lot of people make uninteresting but original music/But you could count on one hand/how many people make original interesting music/and still have enough fingers left over/to shoot a bird/or signal for peace/or be a Boy Scout."

Neil B. Rolnick

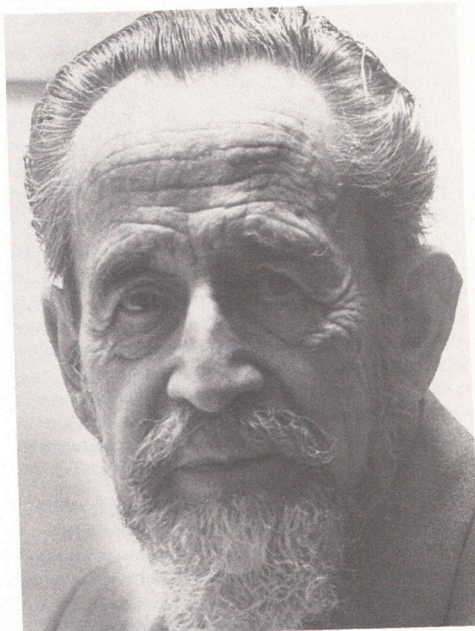
Neil B. Rolnick is a composer and performer living and teaching in upstate New York. He studied composition with Darius Milhaud, and at UC Berkeley with Richard Felciano and Olly Wilson. He studied computer music with John Chowning at Stanford, and worked at I.R.C.A.M. in Paris in 1977-79. Since 1981, he has been on the faculty of Rensselaer Polytechnic Institute in Troy, New York, where he teaches composition and electronic music, and is co-director of the iEAR Studios. Rolnick has appeared as a performer in New York and throughout New England, and has presented computer music workshops at Yale, the Cornish Institute, San Francisco Conservatory and other institutions. Rolnick's compositions for instruments, tape and live electronics have been performed throughout the U.S. and Europe, including the Aspen Music Festival, Venice Biennale and I.R.C.A.M.

David Rosenboom

David Rosenboom is a composer, performer, author and scholar; his media include piano, violin, viola, tabla, percussion, electronic systems, performance art and conducting. He studied at the University of Illinois and New York University. Rosenboom has been Artistic Coordinator of New York's Electric Circus, and an independent writer, producer and composer for television, film and radio. He taught at York University, where he was founder of the Electronic Media Studios, Laboratory of Experimental Aesthetics and coordinator of the Division of Interdisciplinary Studies. He co-founded the Aesthetic Research Center of Canada, and has published music and organized performing groups. Rosenboom is currently Coordinator of the Center for Contemporary Music at Mills College.

Zones of Influence (1984-85) is in five sections, each scored for computer-aided electronics and a different percussion group: I, "The Winding of a Spring", consisting of "The Stochastic Part" and "The Tripartite Structure," with three snare drums; II, "Closed Attracting Trajectories", consisting of "Melody Sets One and Two", with marimba and xylophone; III, "Given the Senses the Real Pre-geometry", with special metallophones designed and constructed by Leonard Schneiderman; IV, "Epigenesis, Ontogenesis, Phylogenesis, Parthenogenesis", with hand percussion; and V, "The Buckling of a Spring", with various percussion and violin.

David Rosenboom: "The title... reflects inspiration from... the great French thinker/mathematician, René Thom... Two ideas from Thom may be worth repeating here. First, 'the characteristic of all form, all morphogenesis is to display itself through discontinuities in the environment'; second, the global macroscopic appearance of form results from the accumulation of local accidents, catastrophes of change. *Zones of Influence* refers to the region of space in which a structure of change... can have an effect."



Dane Rudhyar

BETTY FREEMAN

Dane Rudhyar

Dane Rudhyar was born in Paris in 1895. He studied briefly at the Paris Conservatoire; his